

# THE “*CONDER*” TOKEN

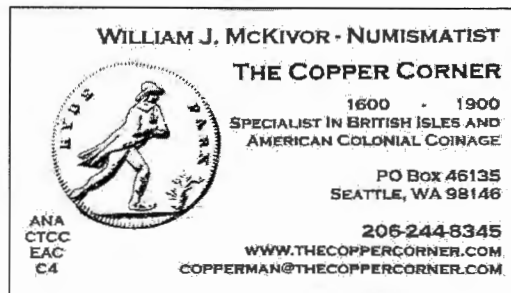
## COLLECTOR'S JOURNAL

THE PROCEEDINGS OF THE CONDER TOKEN COLLECTOR'S CLUB

Volume XII Number 1 Spring, 2007 Consecutive Issue #43



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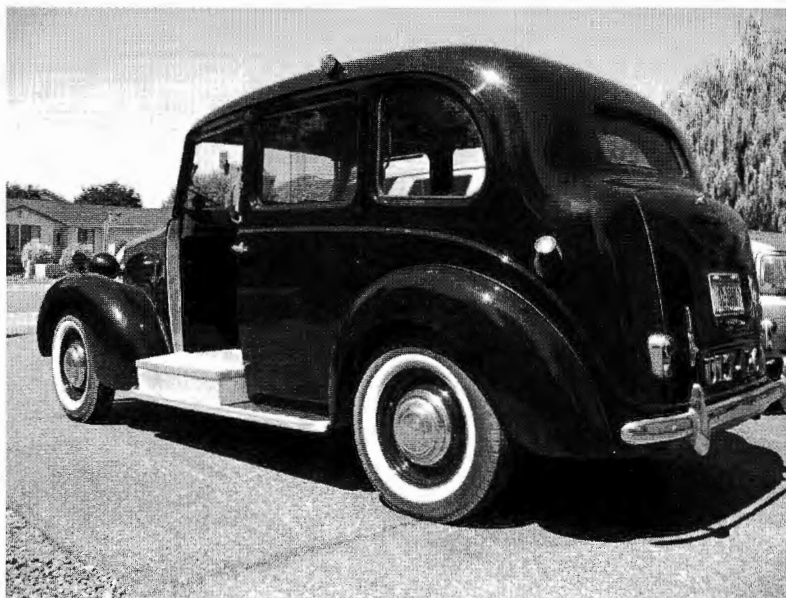
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Middlesex 319a  
Image by Gary Groll

## INTRODUCTION

MICHAEL GROGAN

### UPCOMING OFFICER ELECTIONS

It is time to consider running for club office in the elections scheduled for later in 2007. President, Vice President US, Vice President International, and Treasurer positions will be elected. We are a volunteer club and appreciate members willing to serve. Candidates must submit their names to me **no later than September 15, 2007** so that a ballot can be included in the Fall issue.

### ARTICLES NEEDED

Your article is needed for the next issue of the Journal. This issue offers a great variety of interesting reading on a variety of Conder token topics. Consider making a contribution to the next issue. I will be glad to help any member get started or put the final polish on an article. Note that any member contributing a major article will receive a special color edition of that issue as our thanks.

### SHOULD WE EXPAND OUR CLUB'S AREA OF INTEREST?

In his Letter to the Editor on page 13, Tony Fox suggests that the CTCC expand its interests to include 17<sup>th</sup> century and 19<sup>th</sup> century tokens. In previous discussions, the club leadership has informally agreed to stay somewhat roughly within the confines of the rule of George III. The Journal has published articles on Evasion tokens and 19<sup>th</sup> century silver tokens. An article relating to 19<sup>th</sup> century copper tokens would certainly be welcome. Should we also consider 17<sup>th</sup> century tokens within our scope of interest? There are reasons pro and con. Please let me have your input on this important question.

### ON THE COVER

"The Wooden Walls of Old England" are depicted on Westmoreland 6, a man-o'-war sailing under full canvas. The importance of these ships to British security is indicated by similar legends and designs on Hampshire 30, Kent 18, Middlesex 946, 985, 986, and Warwickshire 329. "The Guard and Glory of Britain" with a man-o-war appears on many other tokens. In this issue Tom Fredette discusses Admiral Nelson and the important role played by rum in the Eighteenth century British Navy. The token image is provided by Dave Stuart of ABC Coins and Tokens.



## **Token Tales**

### **Druid or Elf?**

#### **Tokens Recall Handel's Music**

*By R. C. Bell*

The little café was empty, cold and neglected. It had the musty air of disuse and my wife and I hesitated whether to enter, but few places were open on Christmas day in wartime. A waitress came and took our order; put a match to the kindling laid in the grate, and in a few minutes the flames made the room more cheerful.

We had just started to eat when a platoon of dispatch riders entered and sat at the other tables, took off their gauntlets, loosened their leather jackets, gave their orders for coffee and biscuits, and then gathered around the fire to warm their hands chilled with a long cold ride. A sergeant left the group and went across to an old piano in a corner of the room, lifted the cover and ran his fingers over the keys.

The waitress appeared with a tray of camp coffee and he hesitated a moment while his men sat at the tables and began to drink and eat. Then he drew a chair up to the piano and filled the room with music, his playing transcending the limitations of the old instrument, hammered and abused over many years. One of the soldiers brought the player a cup of coffee and placed it on top of the piano but the sergeant was lost in a world of his own – a world of glorious sound.

Suddenly his mood changed, the light popular music died and away, and Handel's *Largo* surged into the air; the chords mounting and growing into a crescendo of emotion. The player's face

was partly in shadow, but he seemed to be in a trance, oblivious of time and place. The other men were silent, listening.

A little man dressed in green with white cuffs and a cravat slipped into the room and stood by the player's side. He nodded his head and moved his arms in approval as the harmony swelled to sublime heights. Was he real or a trick of my imagination? Did it matter?

Handel – the German composer who left Hanover to come to England and remained against his patron's wishes, only to find the latter following him as the new king. Handel – the patron of musical festivals in many cathedral towns; Handel – benefactor of neglected children at the Foundling Hospital in Lambs' Conduit street, and now with us in this shabby little restaurant in the Welsh hills. Was it Yule-time magic?

One of the soldiers looked at his watch, walked over to the pianist and spoke. The sergeant stopped, gulped down his drink, put on his gauntlets and joined his companions as they trooped out of the room. Within moments Handel's music was replaced by the shattering roar of powerful motor bikes as the platoon swept past the window and out of our lives. Who was the sergeant with the gifted hands? Did a little man really come into the room?

Christmas 1943, a day to remember!

-----

George Frederick Handel was born in 1685; the son of a barber-surgeon in Halle, Lower Saxony, who disliked music and wanted his son to become a lawyer. Young George however practiced secretly in an attic on a clavichord which could not be heard in the room below. Later he became a pupil of the cathedral organist in Halle.



In 1697 Handel's father died, and in deference to his father's wishes the boy entered Halle University in 1702 to study law. The same year he became the organist to the cathedral in the town and the following year he left for Hamburg.

In 1705 Handel's first opera, *Almira*, was performed there. In 1706 he went to Italy where he remained for three years and acquired the Italian vocal style. During the time he produced *Rodrigo* and *Agrippina*. In 1709 he was offered the post of Kapellmeister to the elector of Hanover, and accepted on condition that he might visit England. He arrived in England in 1710.

In 1711 he produced at the Haymarket Theater the opera *Rinaldo* which he had composed in a fortnight. The publisher, Walsh, did so well out of it that Handel suggested that Walsh should compose the next opera while he, Handel, would produce it!

In 1714 George, elector of Hanover, the patron he had deserted, became King of England. The composer

could not appear at court until the king's forgiveness had been secured by friends. He was eventually granted a salary of 400 English pounds a year and later he became music master to the little princesses for a further 200 pounds.

In 1720 Handel was made the impresario of the Italian opera at the Haymarket Theater. In 1726 he became a naturalized Englishman and in 1733 began composing English texts. In 1737 following bankruptcy he suffered an attack of paralysis caused by overwork.

His last opera *Deudamia* was produced in 1741. He then began to write oratorios instead of operas, and this in turn revived and stimulated chorus singing, a favorite musical form in England. His main works were:

<u>NAME</u>	<u>DATE</u>
The Messiah	1742
Samson	1744
Belshazaar	1745
Judah Maccabaeus	1747
Joshua	1748
Alexander Balus	1748
Soloman	1749
Susanna	1749
Theodora	1750
Jephtha	1752

He again became bankrupt in 1745 but managed to discharge all his debts with honor and by 1750 had recovered his financial position, and had presented the Foundling Hospital with an organ. He performed the *Messiah* there frequently and persuaded most of the musicians to assist free, so that the profits to the charity were often nearly 1,000 pounds. He also left the score of the *Messiah* in his will to the institution. The General Advertiser for May 17, 1751 reported: "Yesterday the oratorio of *Messiah* was performed at the

Foundling Hospital to a very numerous and splendid audience and a voluntary on the organ was played by Mr. Handel, which met with universal applause."

The Gentleman's Magazine commenting on the same performance wrote: "There were above five hundred coaches, beside chairs, and the tickets amounted to above seven hundred guineas."

In 1751 his sight began to fail and by 1752 he was nearly blind. He died on April 14, 1759 and was buried in Westminster Abbey. His complete works fill a hundred volumes, or nearly as much as the combined output of Bach and Beethoven.



Middlesex 300  
Image by Cheapside Tokens

The artisans of Lincoln formed a choral society to render Handel's oratories and other cathedral cities followed their example. There was an annual service in Norwich cathedral for the benefit of the Norfolk and Norwich hospital, and musical performances began in association with this service in 1779. Hardington was a Norwich musician and his private token commemorates the association of Handel's music with the cathedral. In 1824 a Choral Society was founded and the Norwich Musical festival dates back to that time.



Middlesex 1021  
Image by Cheapside Tokens

A further link between Handel and charity is commemorated on a token with the composer's bust on one side and the inscription on the reverse: **BENEVOLENT CHORAL FUND INSTITUTED 1791 FOR ITS DECAY'D MEMBERS, WIDOW AND ORPHANS.**

The first house for foundlings in London was opened in Hatton Gardens in 1740 through the efforts of Thomas Coram, a shipmaster, who was appalled at the sight of the bodies of destitute children lying in the streets as he made his way late at night or early in the morning to his ship. Any healthy infant was admitted to this house without question. Soon babies were brought in such numbers that the mothers had to ballot for their offspring's admission by drawing balls from a bag.

The foundation stone of the Foundling Hospital, Lambs Conduit street was laid on September 18, 1742, and was opened in 1754, when the children were transferred from Hatton Gardens. Parliament voted 10,000 pounds a year for the maintenance and extension of the institution on condition that all children applying for admission should be admitted.





Middlesex 305  
Image by Dave Stuart

This proved disastrous. On June 2, 1756, a basket was hung up at the gate of the hospital for the first time and on that day alone 117 children were put into it. Carriers from all parts of England were entrusted with infants to place in the basket. Some murdered their charges to save trouble, others were sold into servitude and virtual slavery, and only a portion ever reached the sanctuary.

The indiscriminate admission of children continued for four years. During this time overcrowding and the breakdown of resources led to a mortality of 70 per cent through disease and neglect. Parliament then withdrew its grant and for the next 40 years the governors accepted only children accompanied by a 100 pound note. This requirement was abolished in 1801.

The Foundling Hospital was demolished in 1934, except for the wings in Guildford Street, and the entrance which has been reconstructed. In 1954 the charity changed its name to the Coram Foundation for Children with the headquarters in Brunswick Square. The courtroom and the oak staircase leading to it are from the original hospital. Today the foundation cares for some 300 children who live in foster homes.





# SUFFOLK 15

BY: John Fisher



## The Token

The token's (really a medal) obverse is a front facial bust of Thomas Sekford, whose name is now spelled Seckford. The reverse depicts the Sekford shield of arms. The obverse wording states "THO. SEKFORD ESQ FOUNDED WOODBRIDGE ALMSHOUSES 1587". The reverse states "AT WHOSE EXPENSE COUNTY MAPS WERE FIRST ENGRAVED 1574". Inside a beaded circle is a motto, in Latin, which may be translated as follows: PRAYERS AND ALMS GO UP FOR A MEMORIAL BEFORE GOD. The edge is inscribed "PUBLISHED BY R. LODER 1796, .X."

There are two other die varieties listed in the D&H Addenda. 15a has the edge inscription "MANUFACTURED BY W. LUTWYCHE BIRMINGHAM". 15b has a plain edge and is issued in both copper and silver.

While D&H Suffolk 15 is fairly common, 15a and 15b must be exceedingly rare. Dr. Gary Siro reports that out of 38,000 entries for all conder tokens in his database, there are no entries for 15a and none for 15b in copper. He does record two entries for 15b, both in silver. Bill McKivor reports no sightings of 15a either and has records of three 15b, all in silver.

In the Bazaar, Exchange and Mart of May 21, 1884, in an article by Richard Thomas Samuel, the grandson of the publisher, John Loder, in a letter to one J. Hamblin Smith wrote that he (the grandson) had "struck 6 in silver last year, which I sent to various museums, and one and the dies to the British Museum." It is not known to this author if

these restrikes are the total population of silver pieces or are in addition to any that were struck with the initial issue.

If any reader has a 15a or 15b, we at the CTCC would like to hear from you. Ownership will be kept in strictest confidence.



Court of Wards and Liveries

The diesinker, F. Arnold, probably worked exclusively for Lutwyche. In a cursory examination of D&H and Bell's "Commercial Coins", approximately 30 tokens are attributed to Arnold \*(see below) and all were manufactured by Lutwyche. Arnold

worked from a group portrait of The Court of Wards and Liveries. The figure of Sekford is seen sitting second to the right of William Cecil, Lord Burghley, who presided over this Court. The token engraving, done some two hundred years later, does not quite capture the details of the portrait. The ears are too small, the nose too thick, the hat (got to love the hat) appears to float over his head. Arnold does not seem to have the same level of artistry and technical skill as his contemporaries, Wyon and Hancock. Despite these faults, the obverse is very appealing and is a favorite with collectors. The reverse, while appearing 'busy', is very well executed with much detail and technical and artistic skill. Not intended for general circulation, there is a high number of these tokens in XF to uncirculated condition. An ordinary Suffolk 15 unc will sell for about \$100 while FDC specimens may realize about \$200.

\* While not necessarily an all-inclusive list, the following tokens are also attributed to Arnold: Devonshire 6; Dorsetshire 6; Hampshire 94; Herefordshire 5; Kent 5, 28, 30, 31, 40; Lancashire 135; Middlesex 227, 297, 398; Norfolk 5, 13, 22; Oxfordshire 1; Somersetshire 108, 110, 111, 112; Suffolk 6, 21, 22, 24, 28; Wiltshire 2 and Yorkshire 14, 15.

## THE MAN

Sekford lived such a full and varied life that it is beyond the scope of this article to include but a few salient items. He was born to a wealthy family whose ancestors could be traced to as far back to at least the 13<sup>th</sup> century. He was born in 1515 and it is known that he attended Trinity College, Cambridge. In 1540, he entered into the study of law at Gray's Inn in London. A classmate of his was William Cecil, Lord Burghley. It is not known if they knew each other before entering Gray's Inn but their lives would be intertwined from then on and for the rest of Sekford's life.

When Queen Elizabeth was installed on the throne in 1558, Burghley became her Secretary of State and closest adviser. Some scholars say that Shakespeare modeled his character Polonius from Hamlet, after Burghley. A month after Burghley was installed, Sekford was awarded the much coveted benefice as Master of the Court of Requests, a sort of civil court that heard cases from poor people. He was also awarded £ 100 per year for his "attendance to the Queen". This was a roving court and when the Queen progressed throughout the kingdom, one of the Masters of the Court of Requests would be in attendance. Since there were only two such Masters, Sekford must have spent considerable time in the Queen's presence. He held this post for 27 years. A few years after becoming Master of the Court of Requests, he was appointed to the position of Surveyor to the Court of Wards and Liveries, another lucrative post. These positions not only increased his wealth, but his social and professional status. He was considered one of the ablest lawyers in all of England. In addition, throughout his life he was appointed to various commissions dealing with diverse matters. One of these commissions involved the treason trial of the 4<sup>th</sup> Duke of Norfolk. He may also have been the author of the Elizabethan Church Settlement. During his lifetime, he acquired considerable real estate

holdings and had manor houses in Clerkenwell (now part of London) as well as Ipswich and Woodbridge.

We can only ponder why he did not marry until 1567 when he was 52 years old. It is reported that he had no children. His one and only bride was Elizabeth Bowes, nee Harlow, who was widowed for only 5 months before marrying Sekford. She had been the third wife of Sir Martin Bowes who died in August 1566. Bowes had been Lord Mayor of London in 1545 and was a goldsmith by profession. Bowes had been a Subtreasurer of the Royal Mint under Henry VIII and Edward VI. He became the Jeweler to the Queen. He also was president and later comptroller of Christ's Hospital. Since London had a population of only about 120,000 in 1550 and 200,000 in 1600, the movers and shakers of London society undoubtedly all knew each other. Little is known of Elizabeth's marriage to either Bowes or Sekford. She died in 1586 and was buried in Clerkenwell. Sekford died about a year later and was buried in Woodbridge.

In the last years of his life, he built an almshouse in Woodbridge for 13 men and provided them with this shelter and a small stipend of £2 or £3 per year. His will provided for the continuance of this almshouse and it exists down to the present day. The establishment of these almshouses was undertaken by other wealthy men at this time – probably at the urging of the Crown. Sekford Hall was given to him by the Queen in 1564 and served as his main residence. Today, it exists as a restaurant and hotel. There still is today a Seckford Foundation which performs various social works in the Woodbridge area.

Lastly, the mapping of England by county was undertaken at the urging of Burghley. Sekford, using his own funds, employed Christopher Saxton for this task. The first map was produced in 1574 and the whole project was accomplished by 1579. Saxton may have worked for Sekford in the Court of Wards and Liveries. The Sekford arms appears on all the maps along with the arms of Queen Elizabeth. Sekford's home is detailed on the map of Suffolk.



Seckford Hall

SUFFOLK 15 IMAGES COURTESY OF CHEAPSIDE TOKENS



**Dear Editor:-**

*CTCJ*, much because of your efforts and energy, has greatly progressed in the last few years. This Journal is really the only place where modern research into Conders can be found to be alive and well. We have even reached the stage where *CTCJ* articles are referenced in the catalogues of famous London auction houses.

The same is not necessarily true of the earlier 17<sup>th</sup> century (mostly farthing) tokens. Nor is it true of the later, 19<sup>th</sup> century penny and half-penny issues. These seem to be without a visible research community, and they lack a dedicated journal.

There are commonalities amongst the 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> century issues. Not least are the economic factors that drove the manufacture of all of them. Similarities must also exist amongst those who issued tokens in those three centuries, at least for those genuinely intended for commerce. Furthermore, the students of industrial history could doubtless find developmental themes in token production methods across these three centuries' issues.

Thus, a radical suggestion. Should *CTCJ* consider articles on 17<sup>th</sup> and 19<sup>th</sup> century issues, especially as they may or may not compare with those of the 18<sup>th</sup> century? Obviously, this strays from tokens that are strictly defined as Conders, but that does not make compulsory any change in the Journal's title.

This would broaden our vision. The geographical collectors (e.g., of a particular county) will quickly realize the logic of this idea. Professional dealers will doubtless embrace the wider scope, and could hardly be expected to object. The stature of *CTCJ* might also thus grow yet further.

All comment, and especially, dissent gratefully received.

Again, great respect, Mike, for what you are doing for *CTCJ*.

Tony Fox

Well crafted and right on. I have lobbied for this for a good while, and though I have some on my side many others seem to think it will "dilute" the spirit of the club. I do not. I see it as an opportunity for all who love British Provincial (Conder) tokens, to expand their horizons. As a dealer who puts out lists with all sorts of British tokens, I will guarantee that there is interest across the board. I see much interest in all series of British tokens. I believe that the Conder club would not lose any members over including articles on other token series. Quite the opposite---I believe it will expand the interest in all British tokens, and make sure the Journal, and the club, is viable for many years to come.

Bill McKivor

## Dublin 206 *Bis* & Dublin 282 *Bis II*: Two New Varieties of Camac Tokens

Gregg A. Silvis

**CAMAC KYAN AND CAMAC.**

**Variations of Name and Date.**

**INCORPORATED BY ACT OF PARLIAMENT.  
1792.**

### 1. Dublin 206 *Bis*

**Obverse:** Unlisted. **INCORPORARD BY PARLRMENT.**

**Reverse:** Unlisted. The **HMC** cypher is without the "o." **CAMAG TURNAR AND**

---

**Edge:** Plain

**Reverse Rotation:** 30° CW

**Note:** Dublin 206 and 207 are the only other counterfeit Turner Camac's, so Dublin 206 *Bis* seems a reasonable D&H number for this variety.





## 2. Dublin 282 *Bis II*

**Obverse:** As Dublin 282, but in an earlier die state.

**Reverse:** As Dublin 172, but in a later die state.

**Edge:** PAYABLE IN DUBLIN OR BALLYMURTAGH

**Reverse Rotation:** Normal



Dublin 282 *Bis II* represents a heretofore unrecorded combination of dies, i.e., an obverse from the Turner Camac series (Dublin 269-304) paired with a reverse from the 1792 Camac, Kyan and Camac series (Dublin 29-173). The obverse of Dublin 282 *Bis II* shows no clash marks, while that of Dublin 282 clearly shows clashing over the left (facing) shoulder of Hibernia. On Dublin 172, the reverse has an early and late die state, the latter as evidenced by die deterioration through **HALF**. The reverse of Dublin 282 *Bis II* shares this same late die state. This would indicate that Dublin 282 *Bis II* was produced *before* Dublin 282 and *after* Dublin 172.

This pairing of dies from the Turner Camac series and the 1792 Camac, Kyan and Camac series prompted further investigation. A careful analysis and comparison of Dalton & Hamer entries for Dublin 29-173 and Dublin 269-304 showed that there were several additional obverse equivalents that were not noted by Dalton & Hamer:



The obverse of Dublin 39 is the same as the obverse of Dublin 271. (Dublin 40 has the same obverse as Dublin 39, but with a Camac, Kyan and Camac reverse with the “standard” 1792 style cypher).

The obverse of Dublin 89 is the same as the obverse of Dublin 285.

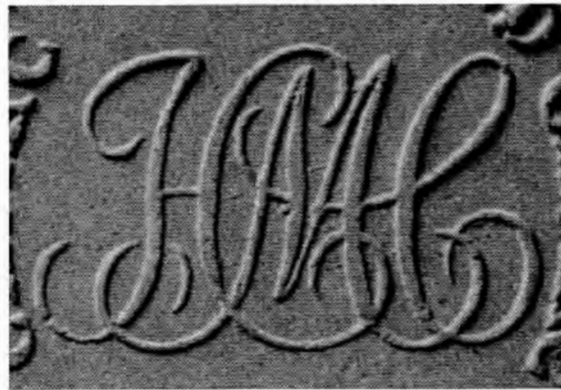
The obverse of Dublin 168, which as Jerry Bobbe pointed out is the same as 165, is also the same as the obverse of Dublin 302. It should be noted that the obverse of Dublin 302 has a later die state, evidenced by die swelling at **RA**. This is an indication that at least some specimens of Dublin 302 were produced *after* Dublin 168.

Other obverses in the 1792 Camac, Kyan and Camac series are very similar to those of the Turner Camac series, namely Dublin 29 *Bis* (see CTCJ vol. 10, n. 4, p. 22-3) and Dublin 43 *Bis*. While these two obverse dies were apparently not used in the Turner Camac series, it would seem that they were prepared at the same time as other Turner Camac obverses and ultimately used for the 1792 Camac’s.

The reverses of Dublin 29 *Bis*, Dublin 39, Dublin 43 *Bis* and Dublin 89 all share a distinctive style of the **HMC** cypher. Unlike the “standard” 1792 style cypher, this version of the cypher is unflourished:



“Standard” 1792 style cypher



Unflourished cypher

This unflourished cypher is the same as that used on the 1793 Camac’s (Dublin 235-244). For some unknown reason, Turner Camac obverses were paired with Camac, Kyan and Camac reverses with the unflourished cypher to create a very small number of tokens. (Dublin 39, Dublin 43 *Bis* and Dublin 89 are each considered RRR by Dalton & Hamer, and Dublin 29 *Bis* as a recent discovery is also presumably RRR). This reverse design seems to have proven unsatisfactory, and a different layout that employed the arcing **HALFPENNY** was used for the reverses of the 1793 Camac’s.

Once again, Jerry Bobbe very graciously provided his assistance and guidance in the confirmation of these new varieties.

## **Sarah Sophia Banks-Early Token Collector**

**By Frank Gorsler CTCC # 63**



**Sarah Sophia Banks-Early Collector After John Russell**

**c. 1800. Stipple engraving**

**Courtesy of Sir Joseph Banks Electronic Archive**

**State Library of New South Wales**

The writer first became aware of Miss Banks (SSB) while searching through the British Museum's Merlin<sup>1</sup> database of 19<sup>th</sup> century British tokens. Many pieces are listed as donated by Lady Dorteia Banks (sister-in-law of SSB), or simply from the Banks collection. No acquisition dates are given. While incomplete it contains basic information on each token in their collection such as weight, diameter, donor, photo number and registration number. In the case of the SS Banks collection, this latter number refers to Miss Banks personal notes on her tokens. As an example, object SSB 192-51 is the Sawbridgeworth penny (D&H 1) and is listed as an Alloy token with a weight of 31.500 gm and date of 1801. No catalogue numbers are given. Miss Banks provides the following description:

“Robert Orchard Sawbridgeworth Herts (Mr. R Orchard's head, full face, much raised) 1 Sawbridgeworth penny token payable Feb: XI: 1801 (Decr 31 1802)”

It is interesting that no mention is made of the reverse cud. December 31, 1802 is probably the date of acquisition. For another of the Orchard tokens she writes that Mr. Orchard told her that the dies were done by Milton and are now broken. Information of this sort should be of considerable importance to researchers when easily accessible.

Although little has been previously written about Miss Banks when compared to her famous brother, Sir Joseph Banks, the Bookplate Journal <sup>2</sup> of March 2004 (Reference 1) contains a rather extensive article. The following is reprinted from that Journal with kind permission:

“She was the sister of Sir Joseph Banks, the celebrated botanist and longest serving president of the Royal Society. They spent so much of their lives together and had such influence one upon the other that, of necessity, her biography is closely interwoven with her brother’s interests and activities.

The founder of the family fortune was a Sheffield lawyer, Joseph Banks I (1665-1727), who purchased Revesby Abbey, near Horncastle, Lincolnshire in 1714. His son Joseph Banks II, FSA (1695-1741), MP from Peterborough, married Anne, only daughter and heiress of William Hodgkinson of Overton Hall, Ashover, Derbyshire, bringing that estate into the family. Their eldest son, Joseph Banks III, died unmarried, so the second son William Banks-Hodgkinson (1719-1761), in due course succeeded to the family property. He became MP for Grampound, Cornwall in 1741 and deputy-lieutenant of Lincolnshire in 1743. His wife, Sarah Bate (1719-1804), eldest daughter of William Bate of Foston was also well connected. Following their marriage in 1741, two children Joseph Banks IV (13 February 1743-19 June 1820) and Sarah Sophia (28 October 1744-27 September 1818) were both born at 30 Argyll street, St. James’s, London, and christened by the Reverend Mr. Cox in Piccadilly church.”

Before addressing Sarah Sophia Banks, it is appropriate to include a brief discussion of Sir Joseph Banks as he was responsible for contacts that added to SSB’s collection as well as donations to the British Museum and Royal Mint. A number of extensive biographies of Sir Joseph have been published. The following is but a glimpse into his life:

Sir Joseph was one of the top three hundred wealthiest men in England, held one of 20 reader’s cards at the British Museum and was elected a fellow of the Royal Society in 1766. After voyages to Newfoundland and Labrador to collect botanical specimens, he successfully lobbied the Royal Society to be included on what was to become Lieutenant James Cook’s voyage of discovery, on board HMS Endeavour (1768-1771). This marked the beginning of Bank’s lifelong advocacy of the British settlement in New South Wales. The Endeavour sailed into Botany Bay in April 1770 and proceeded up the east coast through Torres Strait, charting the east coast of Australia in the process. Frustrated in his attempt at a second voyage to the South Seas, again with Cook, he set off in July 1772 for Iceland, his only other venture outside Europe.

Sir Joseph was said to have several illicit liaisons and with two women and possibly fathered more than one child. His lifestyle changed, when in 1778 he married Dorothea Hugessen, elder daughter and coheirress, with her sister Mary, of William Hugessen of Provender, Kent.

The Royal Mint Museum was established in 1816 by William Wellesley Pole who lamented the fact that no one had seen fit to set aside of a historic collection of British coins and medals. But his position as Cabinet Minister and Master of the Mint brought him into contact with the President of the Royal Society, Sir Joseph Banks, a fellow member of the influential Privy Council Committee on Coin and a man who had warmed to the Master's abilities. In August, 1818 Sir Joseph Banks donated to the Mint a small collection of 100 or so coins and medals, together with some books. Later that same year, following the death of his sister, Sarah Sophia Banks, he persuaded his wife Lady Dorothea Banks to donate the collection of coins and books she had just inherited (from SSB) to the Mint and the British Museum. These still form the basis of the pre-1800 part of the mint collection. Comprising a wide-ranging selection of well over 2000 coins and medals (Reference 3), it spanned the whole period from ancient British to contemporary milled coins. The British Museum is said to have had first pick, with the remainder going to the Royal Mint.

Again, from reference (1) the following description on Sarah Sophia Banks is abstracted:

“Sarah Sophia Banks would have been educated at home. She doubtless participated in some of her brother's outdoor activities, especially botany and archery, and we know from her manuscript records that her indoor interests included music, chess, heraldry and the theater. Her clear hand was to be of great assistance in transcribing Joseph's erratic writing, which deteriorated greatly later in life as his gout worsened. She was both a young lady of fashion and could drive a carriage like a man. Unlike him (Sir Joseph) there is no mention of any romantic involvements, for in her manner she was perhaps an oddity, with some vein of English eccentricity that kept her from the altar. We picture Sarah Sophia as tall, imposing and somewhat masculine in appearance, with a dominant personality and loud, even strident voice.”<sup>3</sup>

From Reference 2 we read:

“Sarah Sophia Banks, the exemplar of the avid contemporary collector of eighteenth century British token, relied on three published catalogues to put her cabinet into a semblance of order: Charles Pye's *Provincial Coins and Tokens* of 1801, Matthew Denton and Thomas Prattent's *The Virtuoso's Companion and Coin Collector's Guide* of 1795-97 and James Conder's *Arrangement of Provincial Coins, Tokens, and Medalets* first published in 1798. The three works together provide a reasonable conspectus of the tokens available to collectors although each individually had its limitations.”

Through her Brother's contacts numerous tokens were given to her. Reference 1 provides an example of the extent of her "Conder" collection. One of them writes:

"Being in possession of an immense number of tradesmen's tokens current at this time, I left them in Soho square, with a note begging Miss Bank's acceptance of any she might want. After a few hours, her footman's knock at my door announced the arrival of Miss Banks, who entered the parlour holding up the front of her riding-habit with both hands, the contents of which she delivered upon the table, at the same time observing that she considered herself extremely obliged to me for my politeness, but that, extraordinary as it might appear, out of so many hundred there was not one that she wanted."

In writing to Matthew Boulton (Reference 4), Sir Joseph Banks refers to his sister as "a great pusher" and it is noted that he (Boulton) many times provided her with coin specimens.

Reference 5 includes the following letter that Sir Joseph wrote to his doctor, Sir Everard Home, relative to a carriage accident that may have been responsible for Sarah's death a month later (27 September, 1818).

"I was overturned two days ago by a drunken coachman, but received no hurt. Lady Banks and my sister and I were driving home from dining with Sir A. Macdonald. We are all three rather heavy and I, as you know, quite helpless. We were obliged to lie very uneasily at the bottom of the coach for half an hour before assistance could be got to lift us out. We all bore our misfortune without repining or any demonstration of the follies of fear and we are all now quite recovered apart from my sister who has a cut on her head filled with lint and doing very well. But both ladies have gone everywhere since without an hour's confinement."

Sarah Sophia Banks (1744-1818) was a remarkable woman in her own time, famous for her eccentricity. When someone remarked that it was a nice day, she replied: 'I know nothing at all about it. You must speak to my brother Sir Joseph Banks, the noted naturalist upon that subject when you are at dinner' (Reference 6 ). Miss Banks is remembered today as an avid collector of coins, medals, books and manuscripts, most unusual for a woman in the late eighteenth and early nineteenth centuries. We are grateful to her for her many notes and contributions to our knowledge of Conder tokens from a contemporary perspective.

## References

- 1 The Bookplate Journal, Volume 2, Number 1, pages 3-30, article by Anthony Pincott
- 2 The British Numismatic Journal, Volume 73, 2003, page 169, article by David W Dykes

- 3 The British Royal Mint Website [www.royalmint.com/museum/memo.asp](http://www.royalmint.com/museum/memo.asp)
- 4 Birmingham Assay Office MSS, Boulton Correspondence, Birmingham Central Library 36, \* Boulton, 19 December 1791
- 5 Warren R. Dawson, ed., *The Banks Letters*, (1958) p 117
- 6 <http://www.anecdorage.com/index.php?aid=585>

## Notes

1 In private correspondence, Dr. Catherine Eagleton, curator of modern numismatics at the British Museum states that this data base is unpublished and incomplete. In a few years it will be published online and freely searchable.

2 Miss Banks' is of interest to collectors of Bookplates as she was one of first collectors of this material formed in the 1780-1810 time period. A small, but choice, collection of her material now resides in the British Museum. A copy of the Bookplate collectors Journal is now in the CTCC library.

3 Sir Joseph kept a curious volume on the weight of 200 of his friends. He notes that Miss Banks weighed 9 stones 6 pounds (132 pounds) in 1781 and in later years this increased to 14 stones 3 pounds (199 pounds).



Invoice for Miss Banks' purchase of scarlet feathers from Richard Townsend, Haberdasher and Milliner  
London April 7, 1772



## Battles, Grog and Wooden Walls (A Nelsonian Review)

Tom Fredette



When this writer began to develop an interest in the late eighteenth century token series, one of the first questions which had to be addressed concerned the time period in which they were issued. Dalton and Hamer answered the question by defining this period as more or less occurring between 1787 and 1797 and cited their reasons. Later, R.C. Bell made reference in *Specious Tokens* to a date period extending to 1804. So when the tokens of Admiral Horatio Nelson were discovered to bear the date 1798, they did not seem to be outside the parameters of this series.

Much has been written about Nelson. From what we know now, in his time he probably would have been viewed as larger than life - like a Douglas MacArthur or a Winston Churchill - someone with the status of a super-hero. And, of course, he was all of that as he was involved and victorious in at least two important battles during the Napoleonic Wars. The wars themselves bridge the eighteenth and nineteenth centuries as do Nelson's victories. It is surprising, therefore, that he is commemorated as little as he is in this series.

Nelson's two important naval successes occurred on August 1, 1798 (The Battle Off the Nile) and on October 21, 1805 (The Battle of Trafalgar). Only the Battle Off the Nile is mentioned specifically in Dalton and Hamer. It is listed as Hampshire No. 8 and is a 1d-sized piece which depicts a bust of Nelson with the reverse inscription: TAKEN 9 SAIL OF THE LINE/ 3 DESTROYED/ IN MEMORY OF THE ACTION OFF THE NILE AUGt 1798. R.C Bell writes:

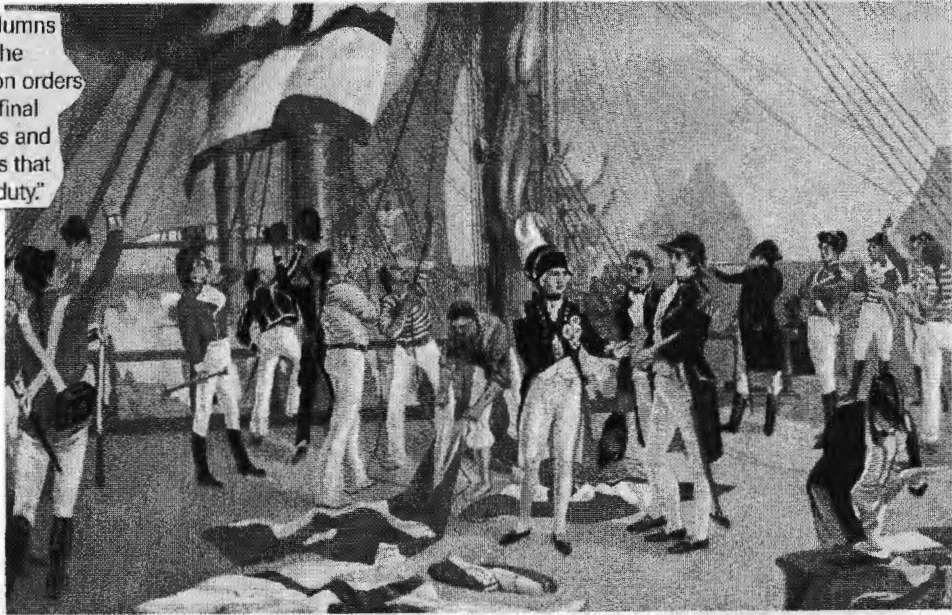
Nothing is known of this piece. Except for the edge inscription it would appear to be a medal.

After many months of searching for the French fleet in the Mediterranean, Nelson found thirteen ships-of-the-line under Admiral Brueys anchored in Aboukir Bay near the mouth of the Nile. He attacked them on the evening of August First, and the battle raged most of the night. The French flagship *L'Orient* blew up about 10 o'clock. By next morning only two ships remained in the service of the Republic. The British casualties had been heavy, but not a single ship had been damaged beyond repair. Nelson himself had received a head wound which troubled him for many months, but as he surveyed the wreckage and prizes scattered over Aboukir Bay in the morning light he remarked: 'Victory is not a name strong enough for such a scene.'



Among the most recent references to Admiral Nelson are two from Military History. The first article commemorates the Battle of Trafalgar. It deals with the strategy and tactics of that famous battle. Included is an illustration which makes reference to Nelson's famous order: 'England expects that every man will do his duty.' This is a quote seen from time to time on some other British tokens, especially those having to do with World War One.

Just before his two columns begin their attack on the Combined Fleet, Nelson orders signal flags up with a final message to his officers and men: "England expects that every man will do his duty."



Additionally, and more to the point of the late eighteenth century series, is a side article entitled 'Anatomy of a Wooden Battle Fleet.' This article is referenced for us in D&H on many pages but a favorite illustration of this writer is Dover No. 17 with its inscription referring to: THE WOODEN WALLS OF OLD ENGLAND.



*The Battle of Trafalgar/  
Death of Nelson  
By: T. Webb - 1805*



DOVER.

An October, 2006 article does not deal with Admiral Nelson directly in terms of famous battles, but it does bring up the subject of rum and its place in the British navy. 'The Blood of Nelson' describes how rum was introduced into British naval custom by Admiral Edward Vernon whose nickname was "Old Grogham." Of more interest to us as it pertains directly to Admiral Nelson is this vignette:

The Napoleonic Wars also produced a bizarre chapter in the history of grog. When Admiral Horatio Nelson was killed at the Battle of Trafalgar, his body was taken back to England for a hero's burial. The famous corpse was stuffed into a cask of brandy to preserve it against decay on the trip. A legend arose that the body had actually been preserved in rum - and that sailors being sailors, Nelson's battle-seasoned ratings had seen no reason to waste the rum that had preserved the admiral's body. Grog had a new nickname. "Nelson's blood."

Admiral Edward Vernon's nickname of "Old Grogham" came to be adopted for the diluted rum he prescribed for his sailors in 1740.

MARY EVANS PICTURE LIBRARY



Warwickshire.

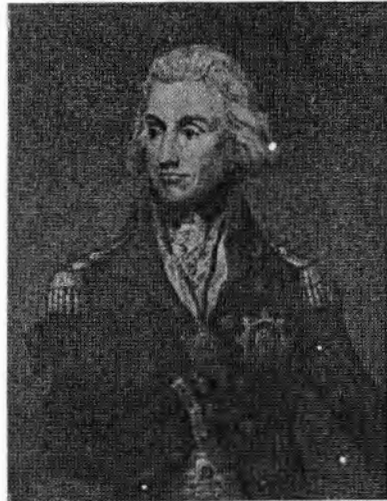


As this writer has remarked before, articles such as these are good to read because they bring life to the person being commemorated on a token and keep us interested in the era when they existed. Magazine articles don't take much time to read and the time spent can enhance our appreciation of the hobby. The demise of the use of rum in the Royal Navy and Nelsonian traditions which are commemorated also by a farthing size medalet (Warwickshire No. 4) are summed up by a final quote from this October, 2006 article: "A grand and woolly naval tradition, with all its rowdy joy and solace, had come to an end. The blood of Nelson was no more."

RIGHT: A rum cask and set of copper measures. Water in wooden casks developed an unpleasant taste and smell after a few weeks. Admiral Vernon proposed a solution: four parts water to one part rum.



NATIONAL MARITIME MUSEUM



Admiral Horatio Nelson (Theatrical Scrap-book).

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Welsh, William, E., "Nelson at Trafalgar: He Did His Duty," *Military History*, October, 2005, p. 38.



*The Battle of Trafalgar (Dr. Turton's Medal) By: P. Wyon - 1805*

# The Library

PROVINCIAL COPPER COINS, OR TOKENS  
(EIGHTEENTH AND NINETEENTH CENTURIES)

Give a man a reasonable hobby and you  
do something  
to promote his intellectual and moral welfare

*This begins Part IV of a continuing series of articles taken from Samuels Introduction to the Provincial Copper Coins, or Tokens, the first part of which was begun in the Spring 2006 CTCC Journal Issue #39.*

...It has been said that illustrious characters and men remarkable in British history had their effigies transmitted to distant climes upon this common currency, which, perhaps, conveyed "the charge of fame" better than expensive medallions, and, while it is questionable to what extent distant climes benefited by such notoriety, it is quite certain that the busts of Nelson, Wellington, and other distinguished character, in common with those of lesser note, such as philanthropists, manufacturers, and others, were at the time really more familiar to the eye in this country, in connection with the coinage, than the features of Royalty. Besides heroes and public characters being thus cheaply immortalized, we have on these coins the representations of cathedrals, churches, and other public buildings, which will thus be preserved long after the originals have crumbled in decay, while the various trades, and, to some extent, the manners and customs of the day, will even be handed down to posterity by these modest copper discs. For instance, who shall say what the fortunate possessor of one of these treasures some centuries hence may think of that abomination, an umbrella, or of the person who elevated a piece of gingham on a stick, and carried it about as the best means of protecting himself from the weather; or how he shall reconcile such an invention as co-exist with that of the steam engine? Hats and stays – other abominations – gloves, stockings and boots, with many other articles of daily use, find a place in this assemblage; while shipping, agricultural implements, mines, and manufactories come in for a share of notice. The old windmill and the mail coach, already almost institutions of the past, are thus perpetuated, and may be affectionately regarded by some even in the present day. Heraldic devices enter largely into the illustrations of this coinage, while emblematical designs and mottoes of all sorts are to be found.



Middlesex 363 by Cheapside Tokens

“Walk up, gentleman, walk up and see our menagerie: Here we have birds, beasts, and fishes of all kinds; and our show includes acrobats, the celebrated Mayor of Garret, Lady Godiva, and even a white Negress; while our State Lotteries are presided over by Dame Fortune and her attendant satellites, the Bluecoat boys. We do not object to smoking, and can provide you with pipes and tobacco, or snuff, if you prefer it while our patent medicines may be worth your notice; and we can, in short, introduce you to stores which, if not strictly co-operative, are almost unlimited: Our bazaar provides change for all-comers, and offers a constant fund of entertainment.

*This ends that portion of the introduction to "Provincial Copper Coins, or Tokens of the Eighteenth and Nineteenth Centuries" dated January 19, 1881, continued below with the date of January 26, 1881.*

The present collector of the Tokens of the eighteenth century is in a position to discriminate between those which are genuine and were struck for circulation and those which were manufactured for sale. At the time when they were first collected it was remarked that John Bull must be duped, and if he could not get spurious antiques from Italy, must be amused with collecting spurious works of art at home; and we are inclined to fear that this charge holds good at the present day. However, in this instance, he has the means of protecting himself, as we shall proceed to show. The superior workmanship of the first token, to which we have already alluded, caused some coin collectors of the day to secure and preserve specimens of it – and they were of various types – as well as of the halfpenny which followed; and, subsequently, as the number of fine impressions became more general, certain persons, who, from their proximity to Birmingham, had ready access to the manufactories, watched the progress of new dies, and not only secured early impressions, but frequently those of the coins while in an unfinished state, the consequence being that the

genuine tokens were carefully noted, and ultimately engraved in a series of plates by C. Pye of Birmingham.

There were two octavo and two quarto editions of this work published. The last, in 1802, is called "The Correct and Complete Representation of all the Provincial Copper Coins, &c., which were circulated as such between the Years 1787 and 1801" and it is upon the basis of this authority, which has virtually never been questioned, that we shall describe the legitimate tokens of the eighteenth century, because it has been frequently objected that a work which includes indiscriminately everything that comes under the denomination of token, jetton, or medalet can be no guide to the collector of genuine tokens; and, as we agree in this view, we shall give the genuine tokens in the first instance, so that they may be understood and known to be such; which, afterwards, for the benefit of those who may feel interested in the other class of coins, we propose to add a description of such of them as we may think it necessary or desirable to include.

Of the other works on the subject published when these tokens were in circulation, one, called "The Virtuoso's Companion" (London, 1795-7, 12mo.), was somewhat similar to Pye's, but, for the reason before stated, it lacks the authority possessed by his work, and Conder's "Arrangement of the Provincial Coins" &c., (Ipswich, 1798, 8vo), the only descriptive list of the time worth of any notice, is open to the same objection, though both are interesting and desirable in other respects. Pye, in publishing his engravings, remarked that those who had gone before him, in compiling lists of such coins, had with little or no discrimination – and we confess we find none – as to authenticity, given an account of almost every modern medalet which had come to their knowledge, whether counterfeit, genuine, or forming part of the quantity fabricated from dies made merely for sale, or from an improper combination of genuine dies, for the purpose, in either case, of imposing upon collectors.

The latter have not inaptly been termed "mules", a mule being thus struck from two dies which were not originally intended for the same coin, and, therefore, these are not genuine tokens. The plan adopted by Pye was to admit all tokens actually made for the purpose of circulation, and bearing on the edge or face of the coin the names of the place and person where and by whom made payable, these being most indubitably provincial coins; admitting also tokens not made for circulation in lieu of currency, but as advertising mediums, or metallic address cards, giving the name and address of the issuers; likewise private tokens struck for collectors, to be hereafter alluded to, and patterns for tokens; together with some undoubtedly made for circulation, but not bearing the name and address of the proprietor, the latter being given separately, or in a supplementary form, as it may be termed. He, however,

contented himself with a mere display of the engraver's art, so far as the coins themselves were concerned, giving no written description of them; but leaving them, as figured in the plates, to speak for themselves. The engraver's acquaintance with the respective artists, at the time when the tokens were in course of execution, coupled with the information he was at the pains of collecting from other sources, enable him unequivocally to assert that any pieces unnoticed by him were certainly made for sale to collectors or for fraudulent circulation, and did not come within the scope of the arrangement above mentioned. To be continued...

*This token description is taken as close to exactly as written and formatted in the February 9<sup>th</sup>, 1881 edition of The Bazaar, The Exchange, And Mart, in order to more accurately capture the flavor of the times.*

### Descriptive List of Genuine Eighteenth Century Tokens

#### BUCKINGHAMSHIRE

There are very few specimens to be noted for this county.



Image by Cheapside Tokens

#### Aylesbury. (DH7) *Halfpence.*

No. 3. *Obverse.* – Laureated head of William III to right, with artist's name, "James" beneath truncation.

*Legend.* – "To the friends for the abolition of slavery" and a small ornament for a stop.

*Reverse.* – A staff in pale (bearing a radiated cap of liberty) and four flags in saltire.

*Legend.* – "Aylesbury Token" ; and date "1796" with three small stars to left and four to right of the figures of the date and one between the words "Aylesbury" and "Token".



*Borders.* - slightly ribbed.

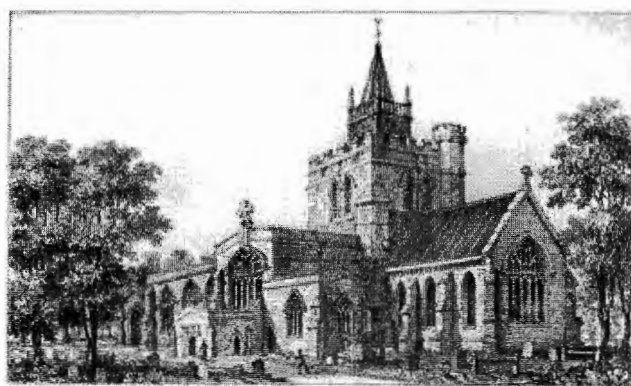
*Edge.* - Plain.

*Notes.* - Artist, James, of London; Manufacturer, Lutwyche.

*Design and Execution.* - Design fair, though head on the obverse too juvenile in appearance. There are a few fine impressions, but the ordinary ones are not of first rate execution.

*Rarity.* - Scarce; especially fine specimens.

*General.* - This piece partakes more of the character of a medalet, and evidently refers to the Revolution. Aylesbury is a very ancient borough, fifteen miles S.E. of Buckingham. It is famed for its ducks, so much so that the words "Aylesbury ducks" come as naturally to the mind as "Aylesbury Bucks" and the bird on the reverse of No. 2 would pass better for a duck or, at any rate, a goose, than a swan! The artist would appear to have been to some extent influenced by this association of the town with the commoner bird. Aylesbury was a strong town in the time of the Saxons, and was made a Royal manor by the Conqueror, who parceled it out under the tenure that the tenants should find litter or straw for the king's bedchamber three times a year, if he came that way so often, and provide him with three eels in winter, and three green geese (not swans) in summer. There is a private token of this town to be hereafter noticed. It was struck for Francis Wheeler, the issuer of No. 2, who was a collector of tokens.



Church of St. Mary, Aylesbury

(Please note that these observations are often contradictory, as D&H says the manufacturer is Skidmore. Also, what might the private token referred to immediately above be? After more than 200 years, many contradictions and questions remain, making tokens so fascinating).

*The next coin in the series to be presented will be the Chesham DH 20. We encourage you to send any unique information you may have on this coin, photos of unique die varieties or different metals, or a particularly spectacular photo of any for publication in our Journal. This would greatly enhance our efforts and be most appreciated.*

*Sincerely, Gregg Moore*

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506	Cody Kreischer	Johnsburg, IL
507	Tom Taylor	Dallastown, PA
508	Jay Chamberlain	Ft. Myers, FL



## THE CONDER ERA – 1787

MICHAEL GROGAN

The era of Conder tokens began with the production of the famous and handsome Druid tokens by the Parys Mine Company. The year 1787 was also an important year in world history with significant events occurring as Druid tokens fell from the dies.

The United States Constitution was adopted in Philadelphia and ratified by three states before the end of the year.

The "*Society for the Abolition of the Slave Trade*" was formed in Britain.

A convoy of eleven ships filled with prisoners sailed from Portsmouth to found a penal colony in Australia.

Civil war began in the Netherlands and Prussian troops invaded the country.

The Russo-Turkish war of 1787-1792 began.

Wolfgang Amadeus Mozart's opera Don Giovanni premiered in Prague.

Warren Hastings, the first Governor-General of India, was impeached and later acquitted.

William Herschel discovered Titania and Oberon, two moons of Uranus.

Edward Gibbon completed his History of the Decline and Fall of the Roman Empire, begun in 1772,

The 1787 English cricket season marked the transition of the game into a national sport.

In France, the First Assembly of Notables met, rejected raising taxes, and was dissolved.



ANGLESEY 19 [ 1787]  
IMAGE BY CHEAPSIDE TOKENS

## THE TOKEN EXCHANGE AND MART



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Hampshire tokens and medallions from all periods.

Books by Birchall, Pye 1801 and after, Waters South London, and Davis & Waters 1922.

Michael Knight, 30c Malvern Road, Southsea, Hants, PO5 2NA, United Kingdom  
[mikeknight@tinyworld.co.uk](mailto:mikeknight@tinyworld.co.uk)

.....

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I am interested in purchasing for my collection varieties that I lack in the areas of:

- Off-Metal Conder Tokens (silver, white metal, brass, lead, gilt) and Conder Token Errors.
- Evasion Halfpennies and Farthings.
- U.S. Colonial Coinage.
- French Colonies Coinage for use in North America.
- Blacksmith tokens.
- Counterfeit British and Irish Halfpence and Farthings.

Highest prices paid for things I need, and immediate payment – no purchase too large or too small! If you have anything in these areas for sale, please contact me!

Jeff Rock, Box 3447, San Diego, CA 92163. (619) 280-6737. E-mail: [RosaAmLtd@aol.com](mailto:RosaAmLtd@aol.com)

## **I Need You!!!**

To let me know about your classic token literature. Several members have answered my appeals for information about their Pre WWII token books. Thanks to those kind folks. However, if my book in progress, *The Virtuoso's Arrangement*, is to be anywhere near complete, I need more members to step forward to help. If you own any original books on British tokens of the 18th and 19th centuries, I really need to hear from you. Does your book have a past ownership inscription? Perhaps it has annotations or letters or other ephemera laid in. If it is a numbered edition, which copy is it? I will give you credit or keep you anonymous - whatever you prefer. Thanks for your help!

**Harold Welch (651) 429-0997 tokenmann@aol.com  
655 Parkwood Circle St. Paul, MN 55127**

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the late Dr David L. Spence, of Pittsburgh, PA for \$451,615

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A Collection of 18th Century Provincial Coins,  
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*Cronebane, Irish Mine Co, Proof  
Halfpenny, 1789, in gilt-copper,  
from the David Litrenta  
collection, sold for \$1,000.*

*Carmarthen, John Morgan, a  
uniface die trial for the  
obverse of his Halfpenny,  
from the T.A. Jan and David  
Griffiths collections, sold for  
\$1,650.*



For further information on consigning tokens to our auctions, our upcoming auction schedule and catalogue subscriptions, please contact Peter Preston-Morley

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## A preview of the token section of our Spring 2007 catalog



Auction 25 aftersale: Warwickshire 284. Coventry. Kempson's. Silver proof. THE BARRACKS ERECTED 1794 / THE ARMS OF COVENTRY 1797. Proof with blue and iridescent toning; as close to FDC as possible for a piece of this era; a superb silver token of great beauty. It sold for \$1450 and came back. The buyer was upset when he called. "Hairlines!" Actually, die polishing marks. The metal used for dies in this era rusted quickly and I have found similar marks on other pieces struck to a higher-than-normal standard such as this silver issue.



Kinrosshire 1. Loch Leven. Ruins of the castle where Mary Stuart was imprisoned / Mary's escape disguised as a washerwoman remembered. Choice and mostly lustrous Uncirculated; a dramatic historic piece.



Farthing tokens: under-appreciated? In addition to Msex 1063 and 1091, the Spring 2007 catalog will discuss some of the population issues in the series.



Suffolk 10 (R). Ipswich. Penny. Bust of Cardinal Wolsey / An ancient gateway, JAS CONDER IPSWICH 1795 around the top. Only 200 struck. Lightly toned Uncirculated with substantial original red. A token from Conder's home town.



Worcestershire 2 (R). Dudley penny. Ruins of an ancient building. 1797. Red and brown Uncirculated and choice. Some of the finest work in the token series can be found in the building tokens. The Worcestershire pennies have always seemed to me particularly appealing.

### From our \$10 to \$110 bargain specials section

Cambridge County D&H 13 Beehive Choice EF+  
Cambridge County 1/4D&H 36 Beehive/ Druid EF, slight flaws  
Gloucesters Badminton D&H 26 George III/ plow r&b unc; fine crack  
Hampshire Portsea D&H 79 Sailing ship EF+, choice  
Hertfordshire Stortford D&H 4 Winding river toned EF+, prflike  
Kent Appledore D&H 3a Windmill/lion, nr EF, tiny ding  
LancashireLiverpool D&H 77 Sailing ship Prooflike EF+  
LancashireManchesterD&H 130(s)Grocer's arms EF, nicely toned  
Middlesex Burchell'sD&H 274(s)"anodyne necklace" r&b EF+, unholed  
Middlesex Ching's D&H 282 bust left/ arms nr EF  
Middlesex Eaton's D&H 301 Barnyard nr EF, attractive  
Middlesex Heslop's D&H 336b man & monkey nr EF, attractive  
Middlesex Lyceum D&H 362a Man/sword balance nr EF, lustre traces  
Middlesex Moore's D&H 389 Lace maker glossy EF  
Middlesex Pidcock D&H 432(R) Lion/ Cow nr EF, attractive  
Middlesex Schooling'D&H 474 Justice/ tea kettle EF, lustre traces  
Middlesex ShackeltonD&H 476 Candle mold EF+, luster  
Middlesex London, etD&H 928 Shakespeare nr EF, attractive  
Middlesex National D&H 957 John of Gaunt glossy EF+  
Middlesex National D&H 981d Prince's crest glossy EF+  
Middlesex Social D&H 1010 Hon. T. Erskine EF, lustre traces

Middlesex Newton 1/4D&H 1151 Newton/ cornucopia VF+  
Norfolk Norwich D&H 27a(R) Shop front good VF, attr.  
Somersetshire Bath D&H 26 Botanic garden EF, luster traces  
Somersetshire Bath D&H 50 Camel/ India hs glossy EF+  
Somersetshire Bath 1/4d D&H 111 Tea chest/ bldg r&b EF+  
Somersetshire Bath 1/4d D&H 115 Bladud & pigs nr EF, attractive  
Sussex EastbourneD&H 21 Fisher's library EF+, luster  
Warwickshire Coventry D&H 210 Navigation Office Choice r&b Unc  
Warwickshire Coventry D&H 232 Lady Godiva 1792 Chocolate EF+  
Warwickshire Coventry D&H 244 Lady Godiva 1793 good VF, attr.  
Warwickshire Coventry D&H 282a Bablake Hospital Chocolate Unc  
Warwickshire Stratford D&H 327f Shakespeare nr EF, soft strike  
Warwickshire Wilkinson D&H 352 Forge gVF, die break  
North Wales Farthing D&H 18 Bust/ Arms gdVF, surface crack  
North WalesFarthing D&H 19 Bust/ Arms VF, no flaw  
South Wales1793 9/0 D&H 27 Farthing nr VF, slight ding  
Scotland Lothian D&H 1 Filter stone/ grapes EF, attractive  
Scotland Lothian D&H 23 St. Andrew EF, looks prflike  
Scotland Lothian D&H 35 St. Andrew, 1791 r&b EF+, attracto  
Scotland Lothian D&H 39 St. Andrew, 1791 EF, even chocolate  
Ireland Cork D&H 14 Fame flying VF, typical of issue



Illustrated detailed catalogs,  
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